### INTERESTING NEWS FRESH FROM BOOKLAND

### VERSE THAT IS IMMORTAL ter part of the ensuing summer in Kashmir, where he will be the guest of certain native families with members of which he became friendly a couple of years ago in England. MANY FAULTY RHYMES IN

with an imperfect rhyme in the couplet; is the earlier days of poetry rhyme in the earlier days of poetry rhyme is regarded as a fault to be avoided if espised in classical music and by modern followers of the masters in the musical art. Homer in the "Had" and Virgil a the "Eneld" fought off rhyme with all earl mysh and skill. The modern Greeks is the couplet; "Fe, fl, fo, fum;

I smell the blood of an Englishman!"

To show that the poem is not meant to be a trivial olfactory skit the rest of it is quoted:

"Be he alive or be he dead
I'll grind his bones to make my bread."

A threnody of which the wall has made

The passage reads:

Except in leap year; then is the time When February hath twenty-nine."

An immortal epic recounting a catastrophe that presumably resulted in the death of 50 per cent of the persons involved and in the serious injury of the her 50 per cent, has a glaring fault rhyme in the post climax, where it

only one rhyme, and that is far from feet. But in all the recent popular anciation of the poem the objections is had to do with its sentiment and ith its finish in the matter of rhym-The poem entire is:

istling girls and crowing hens ven so musical a poet as Swinburne nits himself in a poen of singular my of thyme and litting measure to

· · when late larks give warning

And in Gray's "The Fpitaph," the "per-it poem," appears the rhyme contained the stanza where he says:

### NEWS OF AUTHORS AND THEIR WORK

Eleanor Hallowell Abbott, in private life ex Fordyce Coburn, the wife of swell, Mass., physician, turns for recre on almost entirely to outdoor life. She tion almost entirely to outdoor life. She is especially fond of hunting, incling, outs and horselanck riding.
Francis Cirlerson, musical genius and athor of "The Valley of Shadows," has gived in New York for the first time in wenty-three years. In spite of his long sadence in France, Russia and Engrand he retains his American citizenship in his American accent. Though he cut his boyhood on the prairies of the lessissippi Valley he has played for their in a Parisian salon of the Second online, was a friend of Alexandre Dunpire, was a friend of Alexandre Du-is and Sully Prudhomme, and, when toured the capitals of Europe playing r royalty and being entertained by smarck in Germany and by Alexander

dramatization of Thomas Hardy's he Woodlanders' was played at the esent annual performance in Dorchester, legiand. A London paper, commenting months standing with his townspecte, said: "In point of fact the presence of Thomas Hardy—a legend to the great world—means practically nothing to the set of Dorchester. Its farmers, factors, hopkeepers, keen, plump, practical mention are hard as mails at a bargain and 'do themselves well,' look upon themas Hardy as the son of his father and the brother of his brother. They soow dimit that he has 'made a good ling out of book writing.' They reject him. They are proud to know that ng out of book writing. They re-t him. They are proud to know that world rings with his fame. But they

ince Rabindranath Tagore has been warded the Nobel prize for literature has American publishers have received many requests for the poet's works. requests for the poet's w Tagore's name is prefaced by

at art. Homer in the "Had" and Virgil at the "Envelope with all her might and skill. The modern Greeks deak in rhyme in this land because they wall help it when selling three cents worth of soup greens to an economical consewife, and the Roman of to-day in two cent bag of peanuts for the monkeys a Central Park.

But it is different in the English tongue, here are practically no "case endings" for nouns in that language, and it is not commonly considered that emphasis is impacted to an expression by putting the like word at the end or at the beginning of a verse in a stanza or in continuous couplets.

The results of be he dead

I'll grind his bones to make my bread."

A threnody of which the wall has made the welkin weep for generations unnumbered has a rhyme that is typographic times and was regarded as beyond criticism also by the literary dilettanti of the Western American plants, when the sign language was the only universal medium of expression. In those days of visible speech "drunk" was a almost faultness rhyme with "noon." The example of typographic rhyme in mind appears in the third and sixth verses of the stanza:

"Old Mother Hubbard.
She went to the cupboard To get her poor dog a bone.

The still grind his bones to make my bread."

A threnody of which the wall has made the welkin weep for generations unnumbered has a rhyme that is typographic the welkin weep for generations unnumbered has a rhyme that is typographic the hat is typographic times and was regarded as beyond criticism also by the literary dilettanti of the Western American were from the earliest times and was regarded as beyond criticism also by the literary dilettanti of the Western American were from the earliest times and was regarded as beyond criticism also by the literary dilettanti of the Western American were from the earliest times and was regarded as beyond criticism also by the literary dilettanti of the Western American was regarded as beyond criticism also by the literary dilettanti of the Western American was regarded as bev

phases in addition to the comparatively modern aid of rhyme.

But that many if not most of the immortal poems in the English language have not suffered because they are faulty in rhyme can be proved by a few citations.

By far the most useful poem in the English tongue is marred by a faulty rhyme in its most conspleuous and important passage. The fault is of a nature that suggests not the devil may care recklessness of poetic genius nor liberal resort to poetic license, but it indicates rather on the part of the poet inability to detect minor yet considerable faults in rhyming.

The passage reads:

And four times he that gets his blow in fust.

How different from these lapses from accurate rhyming is the fidelity of the poet most swiftly moving episodes ever vitagraphed in verse that could not die. In this instance a perfect rhyme is welded to false syntax, but the latter imperfection is negligible when passed by a poet of the first rank, for did not Shakespeare say:

"I'll make assurance doubly sure"?

But nothing save the conviction that false rhymes were serious blemishes could have made the other poet write:

"John, John, the piper's son.

Stole a pig and away he run.

Yet in contrast with this is a nother.

No THE course of a recent conversation of which the principal topic was poetry a critic without fame fell to talking about rhyme, and this is in substance what he said, reported with considerable accuracy in the form of indirect quotation:

In the earlier days of poetry rhyme was regarded as a fault to be avoided if tooslobe. It was despised as ragtime is despised in classical music and by model.

In the salic reported with the blood of an Englishman!"

To show that the poem is not meant to be a trivial olfactory skit the rest of its guested:

England.

Cyril Harcourt, whose recent novel.

The bosen of his father and his God.

The bosen of his father and h

Katherine Mynadier Daland, a Boston girl at present living in Chicago and a granddaughter of the late Causten Browne, the noted lawyer, is illustrator of

mounts in that language, and it is not minimal procession by putting the liking word at the end or at the beginning of a verse in a stanga or in connuous couplets.

It is minimally considered that emphasis is imputed to an expression by putting the liking word at the end or at the beginning of a verse in a stanga or in connuous couplets.

It is poets. Long before Shake-matched the writings of indifferent authors vere "neither rhyme nor reason," indicating that even in those days rhyme was some skight compensation for the absence of reason, as it is to-day in the works of many magazine poets. So firmly has this motion become fixed that English poets now are criticised for faulty rhymes.

It is perhaps not too nuch to say that the beauty of Byron's farewell to Tom Moore was enhanced by its faultiess them wished to emphasize. Thus Byron took words have to be changed somewhat. The phases in addition to the comparatively making of the classical mode of emphasize in addition to the comparatively making of the classical mode of emphasize in addition to the comparatively making of the classical mode of emphasize in addition to the comparatively making of the classical mode of emphasize in addition to the comparatively making of the classical mode of emphasize in addition to the comparatively making of the classical mode of emphasize.

In minimal appears in the third and sixth verses of the stanza;

Cold Mother Hubbard.

She went to the cupboard making the colors of the original canvas in the Century Magazine of May, 1910, and later was made one of the "punch" that may be imparted to heroic treat the classical mode of the verses, after the classical mode of the verses, after the classical mode of the verses, after the classical mode of the making the comparatively further that the phase of the verses, after the classical mode of the making the poets of the verses in the full making the comparative of the colors of the colors of the degition. "Housetops of Nazareth

net in contrast with this is another immortal poem, hardly less agile in movement, in which the poet makes ne account of nicety of rhyme when it might retard the swiftness of the epic.

Hickey, disk, and the spice of the contract of the c

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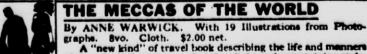
# ltufus Ellis, and he gave me an account of visit he made to New York with John liney Adams. His story interested me so inch that I wrote it down when I went me. Dr. Ellis said: 'It was in 1844 to occasion was the ffitieth anniversary the New York Historical Society. The issachusetts Historical Society sent a maittee, Mr. Adams being the oldest of Dr. Ellis the youngest member. At the care of the cars Mr. Charles Francis Adams appared and told Dr. Ellis that he had ited to persuade his father to take a ervant, but the old gentleman, then early 80, repied, "I can take care of coverelf as well as you can of yourself! I won't-have a servant." Charles Francis Adams (Mashington and Quincy. I say it out loud always and I don't mumble it either." Then he would repeat in a loud, clienter's on the Battery and had a large, airy room together. Mr. Adams would have no fire (it was November), but insisted on having the window wide open. After they were both in bed Mr. Adams would begin stories and narrate all sorts of experiences full of fire and vigor and Dr. Ellis said, most amusing, so that he had to stuff the sheet in his mouth to prevent himself from roaring with laughter. After talking some time Mr. Adams orous manner to Dr. Ellis."

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## AUTHOR TELLS WHY SHE

WRITES OF "PORE WHITES" A T times it seems to me that there, In this way the bey touched are but three classes in the world beard the human call man the are but three classes in the world

—I mean the people who create
bad conditions, those who suffer from
such conditions and the people who struggle to bring about a better state of atfairs." Says Harriet T. Comstock, speaking of the "peor whites" in the Southern
mountain districts. These people figure
prominently in Mrs. Comstock's new
novel, "A Son of the Hills," just pullished by Doubleday, Page & Co.

Regarding her interest in the "poor white trash with

novel, "A son of the Hills," just published by Doubleday, Page & Co.

Regarding her interest in the "poor white trash welcomed and whites," Mrs. Comstock says: "They are the poorest people I ever saw in my life, and I have done some settlement work on the East Side in New York and in the poorer sections of Brooklyn too. The class of which I speak are defective both mentally and physically. They do not live. They just barrely exist.

"Of course there are all kinds in the Ragged Mountains, just as there are in other districts, but the problem of the most wretched ones—that is the most dramatic. They do not know the first principles of living. Their diet is impossible, the houses are mere hovels, and the results of careless intermarriage are apparent in defective children on every hand. Of course there is a vicious element, but it is negative rather than positive. I knew of one wretched house wherein lived three women as the wives of one man. But it is mere a question of living—of nutrition and work. Not only must they be taught to farm and to carry on trades, but they must be taught what to eat and how to prepare it. They must be taught that their cabins need windows and other fundamentals of sanitation.

"And yet," she continued, "their pride is one of their most outstanding election and shelter in the poor the first principles of the proposed principles are apparent in defective children on every hand. Of course there is a vicious element, but it is negative rather than positive. I knew of one wretched house wherein lived three women as the wives of one man. But it is more a question of living—of nutrition and work. Not only must they be taught to farm and to carry on trades, but they must be taught what to eat and how to prepare it. They must be taught that their cabins need windows and other fundamentals of sanitation.

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